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HILES'S CATECHISM FOR THE PIANOFORTE STUDENT.



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A CATECHISM

FOR THE

PIANOFORTE STUDENT.

LONDON: PRINTED BY

SPOTTISWOODS AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

174. 9. 95.

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A CATECHISM

FOR THE

PIANOFORTE STUDENT:

containing

A FULL EXPLANATION OF THE RUDIMENTS OF MURIC, INCLUDING THE VARIOUS SPECIES OF TIME, THE DIFFERENT MARKS OF EXPRESSION, ACCENT, AND EMPHASIS; GRACE NOTES, AND TONE; DESCRIPTION OF THE MAJOR AND MINOR KEYS, AND THE FORMATION OF THE SERIES OF SOLLES; THE ELEMENTS OF FINGERING, WITH THE ART OF ACQUIRING A GOOD TOUCH AND A GRACEFUL AND FINISHED EXECUTION; ILLUSTRATED BY NUMEROUS EXAMPLES FROM THE WORKS OF HUMMEL, HATDN, REETHOVEN, CLEMENTI, HERZ, CZERNY, HANDEL, SPOHR, SCHUBERT, AND THALBEGG.

DESIGNED FOR

THE USE OF SCHOOLS AND THE ASSISTANCE OF TEACHERS.

BY

JOHN HILES.

EIGHTEENTH EDITION.

LONDON:

S. BREWER & CO., 38 POULTRY, CHEAPSIDE;
AND 23 BISHOPSGATE STREET WITHIN.

1882

174. 9.95.



THIS Catechism is offered to the notice of Teachers in the confident hope that they will find it useful; being the result of the Author's long practical and successful experience as a Teacher of the Pianoforte.

JOHN HILES.

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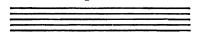
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CHAPTER I.

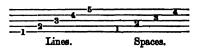
THE KEYS, STAFF, AND CLEFS.

- Q. How are the Keys of the Pianoforte named?
- A. From the first seven letters of the Alphabet (which succeed each other regularly): A, B, C, D, E, F, G, A, B, C, &c,; the Eighth, or Octave, being a repetition of the first.
- Q. How are these musical sounds represented?
- A. By characters called Notes, which are written upon the Staff.
 - Q. What is the Staff, or Stave?
- A. It consists of five Lines, and four Spaces, which are counted upwards from the lowest.



- Q. How are the Notes distinguished from each other?
- A. By their position upon the lines, or in the spaces of the Staff.

Q. Name the Lines and Spaces of the Staff.



- Q. How are the names of the Notes determined?
- A. By a Clef, which is placed at the beginning of the Staff.
- Q. How many Clefs are used in Pianoforte music?
- A. Two: the Treble Clef of for the notes played by the right hand, and the Bass Clef of for the notes played by the left hand.
- Q. How many Staves are used for Pianoforte music?
- A. Two, joined together by a Brace: the upper staff for the Right hand, the lower one for the Left.



CHAPTER II.

THE NAMES OF THE TREBLE NOTES.

- Q. Name the Treble Notes.
- A. E, upon the first line;
 - F, in the first space;
 - G, upon the second line;
 - A, in the second space;
 - B, upon the third line;
 - C, in the third space;
 - D, upon the fourth line;
 - E, in the fourth space;
 - F, upon the fifth line.



The stems of the notes may be turned either up or down.

- Q. Are the Notes occasionally written above the Staff?
- A. Yes; they are placed upon, or above, small lines, called added, or Ledger lines.
- * In naming the Notes, always touch the corresponding Keys upon the Pianoforte.



- Q. What are the names of the Notes above the Staff?
 - A. G, above the staff;

A, upon the first ledger line;

B, above the first ledger line;

C, upon the second ledger line;

D, above the second ledger line;

E, upon the third ledger line;

F, above the third ledger line.



- Q. What is the relation between these Notes, and those upon the Staff?
- A. These are Octaves above the previous notes, and are said to be 'in Alt,' signifying high notes.
- Q. What is the meaning of the term Octave?
- A. The eighth note, counting regularly from any given one.

- Q. Are there any other Notes above the Staff?
- A. Yes: these are Octaves above the last seven,

G, upon the fourth ledger line;

A, above the fourth ledger line;

B, upon the fifth ledger line;

C, above the fifth ledger line;

D, upon the sixth ledger line;

E, above the sixth ledger line;

F, upon the seventh ledger line.



- Q. Is there any particular term applied to these Notes?
- A. Yes: they are said to be 'in Altissimo,' signifying the highest notes.
 - Q. Are these Notes usually written?
- A. Not often: so many added lines being inconvenient, the mark 8va. meaning an Octave higher, is generally placed over the notes, which are written in the octave below.



- Q. What is the meaning of the dotted line following the 8va.?
- A. It shows how far the notes are to be played an octave higher.
- Q. The word loco is frequently placed at the end of the dots, what does it signify?
- A. That the following notes are to be played in their usual places.
- Q. Are there any Notes written below the . Staff?
- A. Yes: the Octaves below those upon the Staff?
 - Q. Name them.
 - A. D, below the staff;

C, upon the first ledger line;

B, below the first ledger line;

A, upon the second ledger line;

G, below the second ledger line;

F, upon the third ledger line.



CHAPTER III.

THE NAMES OF THE BASS NOTES.

- Q. How are the Bass Notes named?
- A. G, upon the first line;
 - A, in the first space;
 - B, upon the second line;
 - C, in the second space;
 - D, upon the third line;
 - E, in the third space;
 - F, upon the fourth line;
 - G, in the fourth space;
 - A, upon the fifth line.



- Q. What are the Notes above the Staff?
- A. B, above the staff;
 - C, upon the first ledger line;
 - D, above the first ledger line;
 - E, upon the second ledger line;
 - F, above the second ledger line;
 - G, upon the third ledger line,
 - A, above the third ledger line.



- Q. What are the Notes below the Staff?
- A. F, below the staff;
 - E, upon the first ledger line;
 - D, below the first ledger line;
 - C, upon the second ledger line;
 - B, below the second ledger line;
 - A, upon the third ledger line;
 - G, below the third ledger line;
 - F, upon the fourth ledger line.



- Q. Are there any lower Notes in the Bass?
- A. Yes:-
 - E, below the fourth ledger line;
 - D, upon the fifth ledger line;
 - C, below the fifth ledger line;
 - B, upon the sixth ledger line;
 - A, below the sixth ledger line.



Q. Are these Notes often written?

A. No: they are usually played with the others, as octaves, and this is generally indicated by the figure 8 placed under each note.



Q. What is the meaning of 8va. bassa?

A. It signifies that the Notes are to be played an octave lower than written.



- Q. Are not some of the lowest Notes in the Treble played upon the same keys as the highest Notes in the Bass?
 - A. Yes; several of the notes in the middle

of the Pianoforte may be written either as Treble Notes, or as Bass Notes; the same key being played in either case.



- This C is called middle C, being in the centre of the Pianoforte, and also midway between the two staves.
- Q. Explain the meaning of the Treble and the Bass Clefs.
- A. The Treble Clef represents the letter G, and the Bass Clef the letter F; and these names they give to the notes placed upon the same lines with them.
- Q. Upon which line is the G, or Treble Clef placed?
- A. The second line; the position of the clef being indicated by its larger part turning round the line.
- Q. Upon which line is the F, or Bass Clef

- A. The fourth line, round which it turns, its position is further indicated by a dot placed on each side of the line.
- Q. Do these Clefs always indicate the same fixed sounds?
- A. Yes: the Treble Clef always indicates that G, which is five notes or degrees above middle C; and the Bass Clef that F, which is five notes or degrees below middle C.

These Clefs are derived from some ancient characters, formerly used in Music, before the fifteenth century.

CHAPTER IV.

THE DIFFERENT KINDS OF NOTES, THEIR FORM AND VALUE.

- Q. In playing the Pianoforte, what do you mean by keeping time?
- A. Giving to each sound, or silence, the duration indicated by the Note, or the Rest.
- Q. How are the various kinds of Notes distinguished?
- A. By their shape or form: and this indicates their value or duration.
 - Q. Name them.
 - A. The Semibreve o is a round, open note.

 The Minim or is a round open note, with a stem.
 - The Crotchet is a black note, with a stem.
 - The Quaver is a black note, with a stem, and one hook.
 - The Semiquaver is a black note, with a stem, and two hooks.
 - The Demisemiquaver is a black note, with a stem, and three hooks.

- Q. What proportion do these Notes bear to each other?
- A. Each note is equal in duration to two of the next following.
- Q. Can you explain the time, or duration of the Semibreve?
- A. It is the time we should occupy in pronouncing very slowly one, two, three, four.
 - Q. What is the duration of a Minim?
- A. Exactly half the time of the Semibreve, or, while we pronounce one, two.
 - Q. What is the duration of a Crotchet?
- A. One-fourth the time of the Semibreve, or, while we pronounce one.
 - Q. What is the duration of a Quaver?
- A. Two Quavers are played while we pronounce one.
 - Q. What is the duration of the Semiquaver?
- A. Four Semiquavers are played while we pronounce one.
- Q. What is the duration of the Demisemiquaver?
- A. Eight Demisemiquavers are played while we pronounce one.

Q. Repeat the Table of the relative value of Notes.

It is to be remarked that the more simple the form of a note, the greater is its value: thus, add a stem to a semibreve, and it is reduced to half the original length; fill up the body of the minim, and it is again reduced by one half &c.

CHAPTER V.

RESTS.

- Q. What are Rests?
- A. Marks for silence, corresponding in value with the different Notes.
- Q. When a Rest occurs, what is to be observed?
- A. The fingers must be raised from the Keys.
 - Q. Describe the various Rests.
 - A. The Semibreve rest is a square mark under a line.

The Minim rest is a square mark over a line.

The Crotchet * rest = turns to the right.

The Quaver rest ____ turns to the left.

The Semiquaver rest = has two heads.

The Demisemiquaver rest has three heads.

^{*} The Crotchet rest is often made thus: X, or 2, to distinguish the more readily from the Quaver rest.

CHAPTER VI.

DOTTED NOTES, AND DOTTED RESTS, THE TIE OR BIND, AND TRIPLETS.

- Q. What is the use of a Dot placed after a Note?
- A. A Dot is equal to half the preceding Note; in other words, it makes the note one-half longer.
- Q. What is the value of a dotted Semi-breve?
- A. It is equal to a Semibreve and a Minim; or, to three Minims; or, to six Crotchets.



- Q. What is the value of a dotted Minim?
- A. A dotted Minim is equal to a Minim and a Crotchet; or, to three Crotchets; or, to six Quavers.



- Q. What is the value of a dotted Crotchet?
- A. A dotted Crotchet is equal to a Crotchet and a Quaver; or, to three Quavers; or, to six Semiguavers.



- Q. What is the value of a dotted Quaver?
- A. A dotted Quaver is equal to a Quaver and a Semiquaver; or, to three Semiquavers; or, to six Demisemiquavers.



Q. What is the value of a dotted Semi-quaver?

A. A dotted Semiquaver is equal to a Semiquaver and a Demisemiquaver; or, to three Demisemiquavers.



- Q. Are two dots ever placed after a note?
- A. Yes; and sometimes three dots.
- Q. What do they signify?
- A. Each additional dot is equal to half of the preceding one: therefore, a Minim with two dots is equal to a Minim, a Crotchet, and a Quaver; and a Minim with three dots is equal to a Minim, a Crotchet, a Quaver, and a Semi-quaver.



- Q. Are dots ever placed after Rests?
- A. Yes; and they increase the duration of the rest *one-half*, in a similar manner to the notes.



Q. What is a Tie, or Bind?

A. A Tie, or Bind is used to connect two notes upon the same line or space, and indicates that the second is not to be struck, but the time of both is to be counted without repeating the sound.



- Q. Is not the Dot sometimes used instead of the Bind?
- A. In old music, passages of this kind are frequently met with.



- Q. What is a Triplet?
- A. Three notes grouped together, and played in the usual time of two of the same kind; as, three quavers, instead of two, played to a crotchet; or, three semiquavers, instead of two, played to a quaver.



- Q. How is a Triplet marked?
- A. Triplets are often, but not always, marked with the figure 3.
- Q. When the figure 6 is placed over six Quavers, what does it signify?
- A. That the six quavers are to be played in the time of four, or in the time of one minim.



- Q. How would six Semiquavers be played if thus marked?
- A. In the time of four, or in the time of one crotchet.



CHAPTER VII.

BARS, TIME, AND ACCENT.

- Q. What are Bars?
- A. Short lines drawn down the Staff, to divide the music into equal portions; the term Bar, or Measure, is also applied to the music included between two of these lines.
 - Q. Why is music divided into Bars?
- A. To facilitate keeping the time, and also to show where the accent is to be placed.
 - Q. What is Accent?
- A. A certain stress, and distinctness, given to particular sounds, by which spirit, and mean ing, is imparted to the music.
 - Q. What are the rules for Accent?
- A. They depend upon that kind of Time which is marked at the beginning of every piece of music.
 - Q. How many kinds of Time are there?
- A. Three: Common Time, Triple Time, and Compound Time.

- Q. What is Common Time?
- A. When there is an even number of parts in a bar, as two, or four.
 - Q. What is Triple Time?
- A. When there is an odd, or uneven number of parts, as three.
 - Q. What is Compound Time?
- A. When the number of parts in a bar is six or more.

CHAPTER VIII.

COMMON TIME.

- Q. What does the mark C denote?
- A. That each bar is equal to a Semibreve, and contains so many notes of various lengths, as will exactly make up the value of a Semibreve, or four Crotchets.
- Q. How is each bar of this time to be counted?
- A. It is generally counted by the crotchet, or, four in a bar.
- Q. What are the accented notes in this time?
- A. The principal accent is upon the first crotchet in each bar, and a second slighter accent is placed upon the third crotchet.



Q. If a bar of this time be divided into quavers, semiquavers, or demisemiquavers, do the accents retain the same places?

A. Yes.



- Q. Is this kind of time ever counted by the quaver, or eight in a bar?
- A. In slow movements this is necessary, because the time becomes intricate, by the mixture of different kinds of notes, rests, and dots.



This time is sometimes marked 4, signifying four crotchets.

- Q. Is the time to be thus counted when marked with a line drawn through the C?
- A. The line drawn through the c signifies a quicker degree of movement, and is generally counted by minims, or two in a bar.*
- * This is called Alla Breve time, and each bar contains one accent only.



- Q. Is not the time often marked by two figures?
- A. Yes; and these figures refer to the Semibreve, because it is the longest note generally used in modern music.
- Q. How do the figures refer to the Semibreve?
- A. The lowest figure shows into how many parts the Semibreve is divided, and the upper figure shows how many of these parts are in each bar.
- Q. What are the Divisions of the Semibreve, as indicated by the lower figure?
- A. A Semibreve divided into two parts, will become Minims; divided into four parts, it will become Crotchets; divided into eight parts, it will become Quavers; divided into sixteen parts, it will become Semiquavers; therefore, When the lower figure is 2, it represents Minims

 When the lower figure is 4, it represents Crotchets

When the lower figure is 16, it represents Semiquavers

- Q. What is the time marked 2?
- A. Each bar contains the value of a Minim, or two crotchets. This is sometimes called half common time.
 - Q. How is this time to be counted?
- A. If quick, TWO in each bar; but if slow, FOUR.

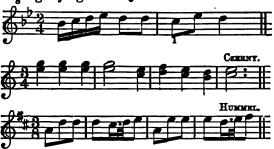


- Q. What are the rules for accent in this time?
- A. At the beginning of the bar only, in a quick movement; but in slow movements a second accent is placed upon the third quaver, or any other note which occupies that place.

CHAPTER IX.

TRIPLE TIME.

- Q. What is Triple Time?
- A. That in which each bar is divided into .hree parts. There are three kirds of Triple Time, viz.:—
 - 3 signifying three Minims in each bar.
 - signifying three Crotchets in each bar.
 - signifying three Quavers in each bar.



- Q. Is Triple Time of three Minims in a bar often used?
 - A. Not much, except in Sacred music.

- Q. How is it counted, and what are the rules for accent?
- A. It is counted three in a bar, or, one to each minim; and the accent is placed upon the first.

 HUNGEL



- Q. Is it ever necessary, in this time, to count more than three in a bar?
- A. When the bar contains many dotted notes, rests, quavers, or semiquavers, it is often easier to count six in a bar, or, two to each minim. In this case the accents are more frequent.

 Spone.



- Q. How is Triple Time of three Crotchets in a bar, counted and accented?
- A. In quick movements it is counted by crotchets, or, three in a bar; and the accent is upon the first note.



- Q. How is it counted and accented in slow movements?
- A. By quavers, or, six in a bar; each bar having three accents.



- Q. How is 3 time counted and accented?
- A. It is counted by quavers, or, three in a bar; and the accent is placed on the first note.



CHAPTER X.

COMPOUND TIME.

- Q. What is Compound Time?
- A. When the *upper* figure is 6, or *more* than 6, the time is Compound.
 - Q. What is the time marked 4?
- A. Compound Time of six crotchets in a bar, two accents being placed in each bar.



- Q. What is the time marked 12?
- A. Another species of Compound Time, signifying twelve quavers in a bar.
 - Q. How is this time counted and accented?
- A. In quick movements four dotted crotchets in a bar, which is similar to counting triplets.



When the movement is slow, it is counted and accented as four bars of 3 time.



- Q. What is the compound time marked 16
- A. Each bar contains twenty-four semiquavers, or, eight dotted quavers; and it is counted as either four, or eight in a bar.



- Q. What is the compound time marked §?
- A. Six quavers, or two dotted crotchets.



- Q. How is it counted?
- A. In moderate time by quavers, or, six in a bar; but if a quick movement, it should be counted by the dotted crotchets, or, two in a bar.





- Q. What is the time marked $\frac{12}{16}$?
- A. Compound time of twelve semiquavers in a bar. It may be counted either two, or four in a bar. This time is seldom used.



- Q. What is the compound time marked 6?
- A. It signifies six semiquavers, and is counted two in a bar. This time is very seldom used.



- Q. Explain the other species of compound time?
 - A. 9 Nine crotchets in a bar.



Nine quavers in a bar.



9 Nine semiquavers in a bar.



CHAPTER XI.

THE POSITION OF THE HANDS, &C.

- Q. What is the proper position in playing the Pianoforte?
- A. The performer must be seated opposite the *middle* of the key-board, so as to be able to reach all the keys with facility.
 - Q. What should be the height of the seat?
- A. The seat must be so adjusted that both hands may be placed naturally upon the keys, without effort; and the feet rest firmly either on the ground, or on a stool. The wrist must be held quite straight, and neither elevated nor depressed.* The body should neither bend forwards nor sideways, but be quite upright, and all unnecessary motion should be avoided.
- * 'The surface of the fore-arm, from the joints of the fingers to the elbow, must form an absolutely straight, and horizontal line; and the wrists must neither be bent upwards (like a ball), nor downwards. This preserving an exactly straight line with the upper surface of the hands and the finger-joints, is one of the principal requisites towards acquiring a fine style of playing.'—Czerny.

'The position of that part of the arm below the elbow should be horizontal.'—Hers.

- Q. What should be the position of the hands?
- A. The hands must be held in a rounded position, the finger-joints being bent so as to strike the keys with the middle of the tips of the fingers, and to bring the thumb in a straight line with the end of the little finger. Playing with straight fingers, or allowing the thumb to fall below the keys, are faults which must be avoided.
- Q. Upon how many keys should the hand be placed?
- A. Five: one finger being over the centre of each key. When a key is pressed down with one finger, be careful not to move either of the others; and avoid all jerking of the hand and arm.
- Q. Is there any particular rule as to striking the keys?
- A. Yes: each finger must be lifted up exactly at the same moment in which the next finger strikes another key, and care must be taken that the fingers remain down no longer than the time indicated by the value of the note.

CHAPTER XII.

DOUBLE BARS, MARKS FOR REPETITION, &C.

- Q. What are Double Bars?
- A. Thick lines placed to divide the music into different sections or strains. The Double Bar does not necessarily occur at the end of a bar, or measure, but often comes in the middle of it, and shows where a phrase, or strain of the music, is completed.
- Q. Why are Dots placed at a Bar, or at a Double Bar?
- A. To show that that part of the music which is on the same side as the dots, is to be played twice.
- Q. Why are the figures 1 and 2 sometimes placed at a Double Bar?
- A. The dots indicate that the music is to be repeated, and the figures show that in playing it through the second time, the bar marked 1 is to be omitted, and that marked 2 played instead.*
- * Sometimes the bars are marked 1ma volta, and 2nda volta, signifying first, and second time.

- Q. What is the meaning of Da Capo, frequently abbreviated D. C.?
 - A. It means, 'From the beginning.'
 - Q. What is 'Da Capo al Segno?'
- A. It means, 'From the beginning, at the Sign.'
 - Q. What is the use of a Sign : S?
- A. The second time it appears in a piece of music, it is often accompanied with the words 'Dal Segno,' which signify 'from the sign,' the performer must therefore repeat from the first sign.
 - Q. What is the use of a Pause o or o?
- A. When placed over or under a Note, it signifies, that the finger must be kept down longer than usual, and the performer is to pause upon that Note.
 - Q. Why is a Pause placed over a Rest?
- A. The Rest indicates that the fingers must be taken off the keys, and the Pause signifies, that the time of the Rest must be prolonged.
- Q. Why is a Pause placed over a Double Bar ?
 - A. It denotes that the piece is to end at

that place, after the repeat. The words 'Il Fine,' signifying, the end, are often used instead of the Pause.

- Q. What is the meaning of the word Bis?
- A. It signifies, that the passage over which it occurs, is to be played twice, as indicated by the dots at the bars.



- Q. Is there any other method of indicating that a bar, or passage, is to be repeated?
- A. Yes; by an oblique dash, with a dot on each side of it.



- Q. What is the use of a Direct w?
- A. It is placed at the end of a Staff, to indicate the name of the next note.
- Q. What is the meaning of Vólti Súbito, often abbreviated V. S.?
 - A. Volti, means turn over; Subito, quickly.

- Q. What is the meaning of Con. 8va., or Col. 8va.?
- A. It signifies that the notes are to be played as Octaves.



CHAPTER XIII.

SHARPS, FLATS, &C.

(In this Chapter the Answers should be given at the Pianoforts.)

- Q. What is an Interval?
- A. The distance between one sound and another.
- Q. What is the smallest Interval on the Pianoforte?
- A. A semitone, or half-tone. Each key of the Pianoforte is a semitone from that which is next to it, whether the key be a white, or a black one.
 - Q. What is a Sharp #?
- A. A Sharp before a note, raises it one semitone to the very next key on the right hand side, whether it be a black key, or a white one.
 - Q. Which is C#?
 - A. The black key between C and D.
 - Q. Which is D#?
 - A. The black key between D and E.

- Q. Which is E #?
- A. The white key F.
- Q. Which is F#?
- A. The black key between F and G.
- Q. Which is G #?
- A. The black key between G and A.
- Q. Which is A #?
- A. The black key between A and B.
- Q. Which is B #?
- A. The white key C.



- Q. What is a Flat ??
- A. A Flat placed before a note, lowers it one semitone to the very next key on the left hand side, whether it be a black key, or a white one-
 - Q. Which is B b?
 - A. The black key between B and A.
 - Q. Which is A b?
 - A. The black key between A and G.
 - Q. Which is Gb?
 - A. The black key between G and F.
 - Q. Which is F ??
 - A. The white key E.

- Q. Which is Eb?
- A. The black key between E and D.
- Q. Which is Db?
- A. The black key between D and C.
- Q. Which is Cb?
- A. The white key B.



- Q. What is a Natural #?
- A. A Natural restores a note which has been marked sharp or flat, to its former place.

HUNDERI.

- Q. Why are Sharps or Flats placed at the beginning of a piece?
- A. They signify, that all the notes of the corresponding Names, throughout the piece, are to be played sharp, or flat, except when contradicted by a Natural. For example, indicates that every F in the piece is to be played sharp. And show that every B and E is to be played flat.

- Q. What are Accidentals?
- A. Those sharps, flats, or naturals, which are not marked at the beginning.
- Q. How long does the influence of an Accidental continue?
- A. They affect all notes of the same name, that follow them in the same bar, unless contradicted.



- Q. Do Accidentals ever affect notes in the following bar?
- A. The influence of an Accidental never extends beyond the bar in which it occurs, except when it affects the last note of a bar, and the next bar begins with the same note; then it affects that bar also, if not contradicted.



- Q. What is a Double Sharp x?
- A. A Double Sharp raises a note two semitones.



- Q. What is a Double Flat bb?
- A. A Double Flat lowers a note two semitones.



- Q. What is the meaning of a ##, or a ##?
- A. It replaces a Single Sharp or Flat, after a Double one.

CHAPTER XIV.

VARIOUS MARKS OF EXPRESSION, TONE, &c.

- Q. Explain the meaning of the word Piano.
- A. Piano (abbreviated pia. or p), means soft.
- Q. What is Pianissimo?
- A. Pianissimo (pp or ppp), means very, or extremely soft.
 - Q. What is Forte?
- A. Forte (for. or f), means loud: in playing forte, be careful not to play too loud.
 - Q. What is Fortissimo?
 - A. Fortissimo (ff or fff), means very loud.
 - Q. What is the meaning of Mezzo?
- A. It signifies moderately; as, mezzo piano (or mp), moderately soft; mezzo forte (or mf), moderately loud.
 - Q. What is più forte?
 - A. It means more forte, or rather louder.
 - Q. What is fp?
- A. It signifies, one note loud, and the rest of the passage soft.

- Q. What is the meaning of Sémpre?
- A. It means always, or throughout; as, sempre piano, always soft; or sempre forte, always loud.
 - Q. What is Crescéndo?
- A. Gradually louder. The abbreviation cres. and the mark _____ have the same meaning.
 - Q. What is Decrescendo, or Diminuéndo?
- A. Gradually softer. The abbreviations decres. or dim., or the mark have the same meaning.
- Q. Are not these marks sometimes used consecutively?
- A. Yes; and they indicate that the sound is gradually to be increased from soft to loud, and then to be gradually diminished.

- Q. Is there any general rule to be observed in playing ascending, or descending passages?
- A. Ascending passages should generally be played *crescendo*, and descending ones diminuendo, unless differently marked.

- Q. What is Rinforzándo?
- A. It means that several notes are to be played with energy and emphasis. It is abbreviated Rinf. or rf.
 - Q. What is Forzándo, or Sforzáto?
- A. They indicate a stress, or emphasis, on one note. The abbreviations sf, fz, or either of these small marks > < ^ mean the same thing.
 - Q. What is Dólce?
- A. Dolce, (or dol.) means softly, sweetly, the pressure of the finger must be light, but sufficient to produce a clear, and singing tone.
 - Q. What is Tenúto?
- A. It means that the note is to be held down its full length. It is generally written ten, or, ...

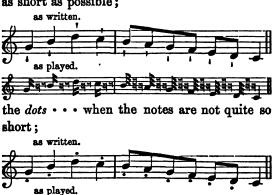
CHAPTER XV.

LEGATO AND STACCATO, EMPHASIS, AND SYNCOPATION.

- Q. What is the meaning of the term Legáto?
- A. It denotes a smooth, even, and gliding style of playing, every note being held its full value, one key being raised and another put down at the very same instant.
- Q. Is there any mark to indicate when a passage is to be played legato?
- A. A Slur or is frequently drawn over or under the notes, or the word legato itself is used; but when there is no mark at all, the legato style of playing is understood, that being the true Pianoforte style.



- Q. What is Sostenúto?
- A. It means sustained, implying that the passage, or the entire movement, must be played exceedingly legato.
 - Q. What is playing Staccato?
- A. A short, detached, and light style of playing, separating the notes from each other, the keys being struck smartly and quitted immediately, without lifting up the hand too high.
- Q. What marks indicate the Staccato style of playing?
- A. The dashes ' ' ' when the notes are to be as short as possible;



and the dots with a slur . . . which is termed mezzo staccato, and requires a lingering, staccato touch, the notes being only slightly separated, by a gentle withdrawing of the tips of the fingers



- Q. Does this last style of playing occur in passages of any particular kind?
- A. Yes; generally in passages of a singing character, the notes being, as it were, gently detached by the fingers, and each one receiving a certain degree of emphasis.



- Q. What is Emphasis?
- A. When the accent is transferred to a part of the bar, which is ordinarily unaccented.
- Q. Is there any mark to indicate accent or emphasis?

A. Yes; either of these < > or ^



- Q. When a single note is marked thus what does it mean?
- A. That a slight degree of emphasis is to be given, and the note held down in a peculiar lingering manner, the finger being gently raised.



A note of this kind is to be kept down almost more than its usual duration.

- Q. When the slur is placed over two notes only, in what manner are they to be played?
- A. The first note must be accented, and connected to the other in a *legato* manner, and the second played softly, and *staccato*.



When a dot stands over the second note, the separation must be still more marked.

Q. What is Syncopation?

A. An unequal division of the time; accented notes occurring in the unaccented part of a bar.



- Q. Does Syncopation displace the usual accent?
- A. Yes; the stress, or emphasis, is placed upon the syncopated note.
- Q. How is the time to be counted in a syncopated passage?
- A. When the syncopated notes occur in one part, the other hand generally marks the time.



CHAPTER XVI.

APPOGGIATURAS, TURNS, SHAKES, &C.

- Q. What is an Appoggiatura?*
- A. A small note, placed before a large one, from which it generally takes one half of the time.



- Q. When does an Appoggiatura take more than half the time from the following note?
- * Appoggiatura is derived from an Italian word, meaning to lean wpon.

A. When the large note is dotted; in this case the approgratura takes two-thirds of the time. This kind of approgratura occurs principally in old music.



レ

- Q. Are Approgratures ever played very quickly?
- A. Yes; when written with a dash through them, I they are played so quickly, as not to take from the large note any perceptible portion of its duration, being rapidly touched, and immediately quitted.

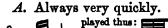


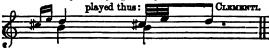
Q. How is an Approgratura to be played when placed before a double note, or a chord?

A. It is not to be struck alone, but with the bass, and the other notes of the chord; that note to which it is marked being played last.



Q. How are Apprograturas played, consisting of several small notes?



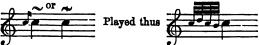




Sometimes the approgramma is added merely to give emphasis, but the time is *invariably* taken from the large note, and the exact length to be given to it, must depend upon the taste of the performer, and the expression of the passage.

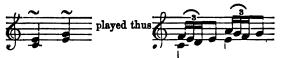
Q. What is a Turn?

- A. A Turn ~ is a group of notes, consisting of the *principal* note, or that one which is written, the note above, and the note below it. It begins with the note above, and ends with the principal note: thus, a turn upon C is played
- Q. How are these three small notes to be played?
 - A. With vivacity, neatness, and energy.
- Q. Does a Turn always commence with the upper note?
- A. Yes; unless written with a dash through it , or thus:—



Q. How is a Turn made upon a double note?

A. The first note of the turn must be struck with the lower note.



- Q. What is meant by a sharp, flat, or natural, added to the turn?
- A. When written over the turn, it refers to the upper note; and when written under the turn, to the lower note.



- Q. What do two accidentals indicate?
- A. They refer to both the upper, and the lower notes, thus:—



- Q. How is a Turn played when written between two notes?
- A. As belonging to the preceding note, but played as late as possible; that is, just before the following note.



- Q. How is a Turn played when marked over a dot?
- A. The turn is played just before the dot, so that the *last* note of the turn may fall exactly with the dot, and be held down during its value.



- Q. What is an inverted Turn?
- A. It consists of the same notes as the turn, but begins on the *lowest* note.



- Q. Is there any particular rule, respecting the lowest note of a turn?
- A. The lowest note is generally only a semitone below the principal note; but the turn, and all other graces, generally conform to the signature of the piece.
 - Q. What is a Shake?
- A. A Shake, marked tr or consists of the principal note, and the one immediately above it, which are struck alternately, with the utmost possible rapidity, and equality, during the value of the note, concluding with a turn.



- Q. With which note should the Shake commence?
- A. Generally with the principal note, unless otherwise marked.





played thus:



- Q. Should the Shake always conclude with a Turn?
- A. Every perfect shake must conclude with a turn, whether written or not, unless some other termination is marked, and this is played with the same rapidity as the shake itself.
 - Q. Is there any exception to this rule?
- A. Only in a chain of shakes, that is, several shakes succeeding each other without interruption; the turn is then placed at the conclusion.





- Q. Is there any particular number of notes required in a Shake?
- A. No; it depends upon the style of the music; all that is required is, that all the notes must be quick, equal, and distinct.
- Q. Is the Shake ever played crescendo, and diminuendo?
- A. Yes; a long shake may be played both crescendo and diminuendo, but never slowly, unless expressly marked.



This must be managed in a regular, equal, and most careful manner.

- Q. What is an imperfect Shake?
- A. A shake for the whole length of the note, but without the usual turn at the end.



- Q. What is the transient Shake?
- A. The transient shake consists only of two notes, which are played very quickly, before the principal note. It is marked M or W.



- Q. What is the Beat?
- A. The Beat is marked " or A, and is played with the note below, which is generally (but not invariably) a semitone; depending upon the key. It is seldom used in modern music.



Q. What are After-notes?

A. After-notes have some resemblance to the turn of a shake, since they stand after the note to which they belong. They are connected to the principal note by a slur, to show that the time of the after-notes must be taken from it, and not from the following note.

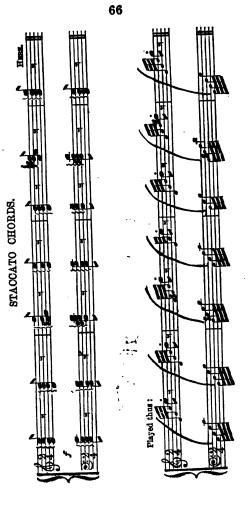


CHAPTER XVII.

ARPEGGIOS, THE TREMOLO, PEDALS, &c.

- Q. What is the meaning of the word Arpeggio?
- A. To play the chords broken, or sprinkled, in imitation of a harp.
 - Q. Is there any mark to indicate this?
- A. A curved, or a waved line placed before a chord, or a dash drawn through it.

The notes are then played rapidly, one after the other, from the bottom note upwards. When the mark occurs for both hands, all the notes for the left hand must be put down before any of those for the right hand.





In this last example, which consists of long notes, the ties indicate that the little notes must be held down until the duration of the Minim is complete,

- Q. What does the word Simile mean?
- A. It is often placed over an abbreviation, to indicate that the passage is to be played in a similar manner to the preceding.
 - Q. What is meant by tremolo, or tremando?
- A. That the notes are to be played alternately, in a quick and tremulous manner, the fingers being but slightly raised from the keys.

In the *tremolo* more attention is paid to the strict filling up and preservation of the time, than to the exact number of notes played.



- Q. Is a Demisemiquaver the shortest note?
- A. In modern music a note is often used half its length, called a half-demisemiquaver, made thus , and its rest . Sixty-four of these are equal to a Semibreve.
- Q. Are not passages sometimes introduced consisting of an unequal number of notes?
- A. Yes; and a figure is marked, to indicate the number to be played in a division of the bar, and to enable the performer to judge of the degree of rapidity required.



Q. What is the meaning of the thick lines

^{*} Oz, a Semi-demisemiquaver.

sometimes marked over a semibreve, or through the stems of other notes?

A. They are marks of abbreviation, signifying that the time of the note is to be divided, one line indicating that the note is to be repeated in quavers; two lines indicating semi-quavers; and three lines, demisemiquavers.



- Q. Do not these marks occur after a group of notes?
- A. Yes; and they indicate that the preceding group is to be repeated.



- Q. How are Minims to be played, which are joined like quavers, semiquavers, or demisemiquavers, by one, two, or three lines.
- A. They are played alternately, in the order in which they are written, as many times as will make up the proper number of notes indicated by the lines.



- Q. Explain the marks relating to the Pedals.
- A. When the right hand Pedal is to be put down, the mark \oplus , or Ped., is used, and when it is to be raised, a *.
 - Q. What is the meaning of Sénza Sordíni?
- A. It means 'without dampers;' indicating that the dampers are to be taken off the strings, by putting down the pedal.
 - Q. What is Con Sordini?
- A. It means 'with dampers;' the pedal to be raised, that the dampers may act on the strings again.
 - Q. What is Una Córda?
- A. It means one string, and refers to the Soft Pedal, indicating that it is to be pressed down, so as to play on one string only.
 - Q. What is Tre Córde?
- A. It means three strings; signifying that the Soft Pedal must be raised, and the three strings are to be used.

^{*} The Soft Pedal should be used very seldom, as it puts the Pianoforte out of tune. The music to which it applies is marked \$\mathcal{\rho}\$, or \$P^{\mathcal{\rho}}\$; and this effect should be produced by the fingers, and not by the Pedal.

CHAPTER XVIIL

VARIOUS MARKS OF EXPRESSION; THE C CLEF, &C.

- Q. What is the meaning of a piacére, or, ad libitum? (abbreviated ad. lib.)
- A. They signify 'at pleasure;' that is to say, the time and expression are left to the taste and fancy of the performer.
 - Q. What is a Cadénza?
- A. An embellishment, either extemporaneous or otherwise, sometimes introduced when a Pause occurs.
- Q. What is the meaning of a tempo, or, in témpo?
- A. It means 'in time;' indicating that the original time is to be resumed, after the previous deviation. The words Témpo 1mo., or, témpo primo, meaning 'in the first time,' are often used to express the same thing.
- Q. What is meant by the words Calándo, Perdendósi, Moréndo, and Smorzándo?

- A. The tone gradually dying away, and becoming extinct.
- Q. What is meant by the words Ritardándo, Rallentándo, Ritenúto, Mancándo, Slentándo, and poco a poco più lento?
- A. The sound gradually softer, and the time gradually slower.
- Q. What is the meaning of Stringendo, Accellerándo, poco a poco più mosso?
- A. A gradual increase of rapidity. Gradually quicker.
 - Q. What is Sostenúto?
- A. Sustained; indicating that the passage, or movement, is to be played exceedingly Legato.
- Q. What is the meaning of R. H. and L. H.?
- A. They indicate that the Right Hand, or the Left Hand, is to play the notes or passage to which they are applied.
- Q. What is the meaning of the letters M.D., M.S., or M.G.?
- A. They signify Máno Dritta (the right hand), and Máno Sinistra (the left hand).

Also, Main Droite (the right hand), and Main Gauche (the left hand).

- Q. What is meant by Attácca?
- A. It means that the next movement is to be commenced immediately.
 - Q. What is Melody?
- A. A succession of single sounds, forming an Air.
 - Q. What is Harmony?
- A. A combination of two or more sounds, heard at the same time.
 - Q. Is there not another Clef sometimes sed, besides the Treble and Bass Clefs?
 - A. Yes; the C clef. #
 - Q. What is its use?
- A. It is very convenient for certain voices and instruments, as it represents the exact notes to be produced, and avoids a number of ledger lines, which would be necessary if the Treble or Bass Clefs were used.
 - Q. Why is it called the C Clef?
 - A. The note it represents is the middle C



Q. What is its position on the Staff?

A. It has four places: On the first line, when it is called the SOPRANO Clef; on the second line, the Mezzo SOPRANO; on the third line, the ALTO, or VIOLA ; and on the fourth line, the TENORE . The line on which it is placed always represents the middle C.

- Q. Is a Semibreve the longest note?
- A. It is the longest in general use. There were others formerly used in old music, called the Large , the Long , and the Breve , or, .
- Q. What proportion do they bear to the Semibreve?
- A. The Large was equal to two Longs; the Long equal to two Breves; and the Breve equal to two Semibreves.
 - Q. How is a Rest for a whole bar marked?
- A. By a Semibreve rest, be the value of the bar what it may.*
- There is one exception to this rule, and that is, in Church Music of two Semibreves in a bar; the bar rest is then marked



- Q. How are rests for two or more bars marked?
- A. A rest for two bars extends from one line to the next: for four bars, from one line to the next but one. Sometimes figures are added to the rests indicating the number of bars; or figures may be used alone.



CHAPTER XIX.

INTERVALS.

- Q. What is an Interval?
- A. The distance between one sound and another; the smallest interval (as before explained) is a Semitone, or half-Tone.
 - Q. What is a Tone?
- A. A Tone is composed of two Semitones, or half-Tones. From C to C # is one Semitone, and, from C # to D is another; therefore the interval from C to D is a whole Tone.
 - Q. How are Intervals reckoned?
- A. According to the degrees of the Staff, or the number of letters they include. Thus, C D is a Second, there being two letters; C D E is a Third; C D E F is a Fourth, &c.
- Q. Are Intervals to be reckoned upwards or downwards?
- A. Alwa, s upwards, unless the contrary be expressed.

Name the Third, Fourth, Fifth, &c., of A, B, C, D, E, F, G, until it can be done readily, without mistake,

- Q. What is the difference between a Major Third (or greater third), and a Minor Third (or lesser third)?
- A. The difference is in the number of Semitones included; thus, from A to C is a Minor third, because it contains three semitones; from A to C ## is a Major third, because it contains four semitones.



Write Major and Minor Thirds from

C, D, E, F, G, A, B,

C#, D#, E#, F#, G#, A#, B#,

Cb, Db, Eb, Fb, Gb, Ab, Bb.

- Q. After fixing upon the proper note, or letter, how will you proceed?
- A. It remains to be decided whether the note fixed upon is to be Natural, Sharp, or Flat.
 - Q. How is this to be determined?
 - A. By counting the Semitones.
 - Q. What is a perfect Fifth?
- A. A perfect Fifth includes five degrees, or letters; thus, C, D, E, F, G, and contains seven semitones.



Write perfect Fifths to all these notes, beginning with F and proceeding always a Fifth higher:

F, C, G, D, A, E, B, F#, C#, G#, D#, A#, E#, B#, Fb, Cb, Gb, Db, Ab, Eb, Bb.

It will be seen that every note has a Fifth, either sharp, flat, or natural, like itself, except B. Thus—the Fifth of C is G; the Fifth of C is G is G is the Fifth of C is G is F, the Fifth of B is F is the Fifth of B is F.

CHAPTER XX.

MAJOR AND MINOR KEYS, SCALES, &C.

- Q. What is meant by saying that a piece is in some particular key, as the key of A, the key of B, &c.?
- A. It means, that the music is according to a particular *mode*, or *scale*, of which the first note is called the *hey-note*, or *tonic*.
 - Q. What is a scale?
- A. A regular succession of tones and semitones, ascending or descending by degrees, from any note to its octave.



- Q. What scale or key is this?
- A. The scale of C, that being the name of the key-note, or tonic.
- Q. How many different sounds does it contain?
 - A. Seven; the octave being considered a

repetition of the first. This series of notes from C to its octave forms therefore the *Diatonic Scale* of C.

- Q. What is the meaning of the term Diatonic?
- A. It means, proceeding by Tones and Semitones; moving from line to space, or from space to line, the name (or letter) of the note being changed each time.
- Q. How many Tones and Semitones does the Diatonic scale contain?
- A. Five tones and two semitones: the slurs indicate the semitones in the above example; the other intervals are all tones.
 - Q. Where do the Semitones occur?
- A. Between the third and fourth, and between the seventh and eighth.
- Q. Explain more particularly the construction of the Diatonic scale.
 - A. From the 1st to the 2nd degree is a tone. From the 2nd to the 3rd degree is a tone. From the 3rd to the 4th degree is a semitone.

From the 4th to the 5th degree is a tone. From the 5th to the 6th degree is a tone.

From the 6th to the 7th degree is a tone. From the 7th to the 8th degree is a semitone.

- Q. In making a scale from G, what will be required?
- A. A sharp to the F, as the semitone is found between the 6th and 7th, and it should be between the 7th and 8th.



- Q. Will the F# correct this?
- A. The #, by raising the F a semitone, places a tone between E the 6th and F# the 7th, and the semitone between the 7th and 8th.



Write scales from,

- Q. Why are Flats used in making Scales?
- A. For the same purpose as sharps, to give the semitones their proper places. For instarce, in making a scale from F, the semi-

tone will be found between the 4th and 5th, instead of between the 3rd and 4th.



- Q. Will the Flat correct this?
- A. By placing a b to B, it makes a semitone between A the 3rd and Bb the 4th, and places the tone between the 4th and 5th.



Write scales from,

F, Bb, Eb, Ab, Db, Gb, and Cb.

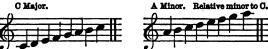
- Q. Is it necessary to mark the Sharps or Flats at every recurrence of the notes requiring them?
- A. They are always marked at the beginning of every piece, and this is called the signature.
- Q. Do the Tones and Semitones always occur in this particular order?
- A. There are always five tones and two semitones in the Diatonic scale, and when they occur in this particular order, it is called a *Major* Diatonic scale.

- Q. Why is it called a Major scale?
- A. Because of the *Third* in the scale, which is a *Major third* from the key-note, or tonic.
- Q. Does the Minor scale contain the same number of tones and semitones as the Major?
 - A. Yes.
- Q. In what then does the Minor scale differ from the Major?
- A. In the situation of the semitones, which, in the Minor scale are between the 2nd and 3rd, and (sometimes) between the 5th and 6th degrees.



- Q. Why is it called a Minor scale?
- A. Because of the Third in the scale, which is a Minor third from the key-note, or tonic.
- Q. As there is some resemblance between the scales of C Major and A Minor, the Signature of both being the same, is there any connection between them?
- A. Yes: those major and minor keys which have the same sharps or flats at the signature,

are termed Relative keys; A Minor is therefore the relative of C Major, neither of these requiring any sharps or flats at the signature.



- Q. What is the Interval between the tonic C, and its Relative Minor A?
- A. A, the Relative Minor to C, is a Minor third below C.
 - Q. Has every Majorkey its Relative Minor?
- A. Yes; and it is found in the same manner; the tonic of the Relative Minor being a *Minor third* below the Major tonic.
- Q. Is there any method for readily ascertaining the Relative Minor of any key?
- A. The Relative Minor is easily found by continuing the descending Major scale two notes lower.



Q. Are there not various ways of writing the Minor scale?

A. Yes: the ear requires that the 7th of every ascending scale should be only a Semitone below the eighth.



- Q. What name is applied to the 7th of the ascending scale?
- A. It is called the *leading note*, whether the scale be Major or Minor.
 - Q. Why is it called the leading note?
- A. Because, being only a semitone below the 8th, it seems to *lead* to, and absolutely require the Tonic to follow it.
- Q. Are there any other variations of the Minor scale?
- A. Yes: to lessen the interval between the 6th and the leading note (which is a semitone greater than any other interval in the scale); the 6th of the ascending scale is generally raised a semitone. In the descending Minor scale the original sounds are restored.



Some Composers, however, write the descending Minor scale thus:—



in order to produce a particular effect.

- Q. Explain the method of forming the Minor scale.
- A. First, write the Signature, which will be the same as its Relative Major; next, write the Minor scale, ascending and descending; and then raise the 6th and 7th of the ascending scale, each one semitone, by accidentals.



Write ascending and descending Minor scales of,

A, E, B, F#, C#, G#, D#, A#, D, G, C, F, Bb, Eb, Ab.

CHAPTER XXI.

MODULATION; THE ORDER OF SUCCESSION OF MAJOR AND MINOR KEYS; THE CHROMATIC SCALE.

- Q. What is Modulation?
- A. A change of scale or key: going from one key to another: thus, at the F# in the following example, we modulate into the key of G.

Key of C. Modulation to G. HAYDM.

- Q. What is the order of succession in Major and Minor keys?
- A. They proceed by a circle of fifths, commencing at C, the natural Major key, and its relative A minor.
 - Q. What is the key with one sharp?
- A. G. the fifth above, and its relative E minor.

- Q. What is the key with two sharps?
- A. D, the fifth above, and its relative B minor.
 - Q. What is the key with three sharps?
- A. A, the fifth above, and its relative F# minor.
 - Q. What is the key with four sharps?
- A. E, the fifth above, and its relative C# minor.
 - Q. What is the key with five sharps?
- A. B, the fifth above, and its relative G# minor.
 - Q. What is the key with six sharps?
- A. F#, the fifth above, and its relative D#
 - Q. What is the key with seven sharps?
- A. C#, the fifth above, and its relative A# minor.
- Q. As each Tonic, or Key-note, is a fifth higher than the preceding one, is the same order observed with respect to each sharp?

- A. Yes; each sharp is a perfect fifth above the preceding one.
- Q. What is the order of succession for the keys with flats?
- A. They proceed by a circle of fifths descending; commencing at C, and its relative A minor.
 - Q. What is the key with one flat?
- A. F, the fifth below, and its relative D minor.
 - Q. What is the key with two flats?
- A. B b, the fifth below and its relative G minor.
 - Q. What is the key with three flats?
- A. Eb, the fifth below, and its relative C minor.
 - Q. What is the key with four flats?
- A. Ab, the fifth below, and its relative F minor.
 - Q. What is the key with five flats?
- A. D5, the fifth below, and its relative B5 minor.

- Q. What is the key with six flats?
- A. Gb, the fifth below, and its relative Eb minor.
 - Q. What is the key with seven flats?
- A. Cb, the fifth below, and its relative Ab minor.
- Q. As each Tonic, or Key-note, is a fifth lower than the preceding one, is the same order observed with respect to each flat?
- A. Yes; each flat is a perfect fifth below the preceding one.
- Q. A major key, and its relative minor having thus the same signature, how can we ascertain in which of the two keys a piece of music is written?
- A. An examination of the bass, is generally the most certain guide.
 - Q. Explain this.
- A. At the end of the piece the last bass note is always the key-note; and that note immediately preceding it, is generally the fifth note of the scale.

- Q. Is there any particular name given to this fifth note of the scale?
 - A. Yes; it is called the Dominant.*
- Q. What are the bass notes that would indicate the key of C major?
 - A. C, the Tonic, and G, the Dominant.
- Q. What bass notes would indicate its relative minor A?
 - A. A, the Tonic, and E, the Dominant.
 - Q. Is there any other guide?
- A. Yes: in every minor key, the sixth and seventh, ascending, are generally sharp (or natural); if, therefore, in addition to the Tonic A, and the Dominant E, we find the leading note G# used near the beginning and the end of the piece, the key is A minor.
- Q. Is the same rule applicable to all the other keys?
- A. Yes, invariably: if the music is in a minor key, the seventh of the scale (the leading note) will be found altered by an accidental sharp or natural.

^{*} It is called the *Dominant* because it is an important note in every scale,



- Q. What is the Chromatic scale?
- A. The Chromatic scale is composed of semitones only.



CHAPTER XXII.

ON FINGERING.

- Q. What is meant by Fingering?
- A. A correct disposition of the fingers, in playing the Pianoforte.
 - Q. How is the fingering marked?
- A. The thumb is marked by a + and the figures 1, 2, 3, 4, indicate the fingers.
 - Q. How are the Scales fingered?
- A. In the scales (major and minor) of C, G, D, A, E, B, the thumb of the right hand is placed on the key-note, and on the fourth degree, of the ascending scale.



The keys of F# and C# are exceptions to this rule, in consequence of commencing with a black key.



C Major.



- Q. Are the descending scales fingered in the same manner?
- A. Yes; the succession of the fingers in both hands is the same in descending, as in ascending.
- Q. How are these scales fingered by the left hand?
- A. They commence with the little finger, and the thumb is placed upon the *fifth and
- * The fifth of the scale, as before stated, is called the *Dominant*; and the fourth (the note below it), is called the *Sub-dominant*. It will therefore be easy to recollect, that the thumb is placed upon the *Tonic*, and *Sub-dominant*, in the Right Hand; and, in the Left Hand, upon the *Tonic* and *Dominant*.

In the Scale of C, descending, the Sub-dominant F is a perfect fifth below C; and for this reason it is called the Suber the Under-dominant.

The pupil will perceive that each Dominant may become the Tonic of the scale with one sharp more, or one flat less; eighth in ascending and descending, both in major and minor.



and the Sub-dominant may become the Tonic of the scale with one flat more, or one sharp less.

Thus, the Dominant of C is G—the Scale of G has one sharp; the Sub-dominant of C is F, which scale has one flat.

The Dominant of D (which key has two sharps) is A—the key of A has three sharps; the Sub-dominant is G, which key has only one sharp.

- Q. How are the scales with flaw fingered?
- A. In the keys (Major and Minor) of F, Bb, Eb, Ab, Db, the thumb of the right hand is placed upon C and F, both in ascending and descending.



The scale of Gb is fingered as F#.

- Q. How are these scales fingered in the left hand?
- A. In the scale of F (Major and Minor), the thumb is placed on the Tonic and the Dominant.



In the major scales of Bb, Eb, Ab, Db, the thumb is placed upon the third and seventh, ascending and descending;



but when these scales are minor, the thumb of the left hand is placed on F and C, both in ascending and descending.



- Q. How is the Chromatic scale fingered?
- A. The best way of fingering the Chromatic scale is that called the German method.





There are other methods of fingering this scale; but this is the most useful, being equally well adapted to the smallest hand, as to the largest; and to the weakest, as well as to the strongest one. It permits the player to preserve the usual perpendicular position of the fingers, suits equally every gradation of tone, whether soft or loud, and every degree of movement, whether slow or quick.—Cerny.

- Q. How is a passage composed of similar groups of Notes, to be fingered?
- A. By the same succession of fingers, which glide equably from key to key, the hand remaining steady, without being lifted.



When a black key intervenes, the symmetrical progression of the fingers is slightly changed.



- Q. Is the thumb ever placed upon the black keys?
- A. Yes; in those keys with many sharps or flats, the thumb and little finger are often used upon the black keys.





- Q. Is there any particular mode of fingering when a note is repeated?
 - A. It is generally better to change the

finger when the same note is repeated, unless otherwise marked.



- Q. How are Octaves fingered?
- A. Generally with the thumb and fourth finger, but where black keys occur the third finger is often used. By employing the thumb and second finger the passage is often played more smoothly.



- Q. Are two keys ever struck together, by the same finger?
- A. In chords of many notes, the thumb (or the fourth finger), is sometimes put on two keys at once.





- Q. Are not the fingers sometimes changed upon a key, without striking it again?
- A. In Legato passages, when the notes are distant from each other, this substitution of one finger for another must be employed, because it enables the passage to be played with less effort, and without a break between one note and another.



Q. What is a Contraction in fingering?

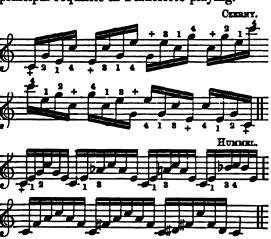
A. Omitting one or more fingers, by which the hand is drawn together closely, and moves gently forward.





Q. What is extension in fingering?

A. It means the stretching asunder of the fingers, and the expansion of the hand; and this requires to be early developed, as it is a principal requisite in Pianoforte playing.



- Q. Is the same finger ever used successively for two or more keys?
- A. In Staccato playing this is sometimes allowed, and cases do occasionally occur, even in the Legato style, in which it facilitates the performance of many passages, and a finger may glide from a black key to a white one.



CHAPTER XXIII.

- TERMS USUALLY PREFIXED TO A PIECE, 10 INDICATE THE SLOWER OR QUICKER DEGREES OF MOVEMENT.
 - Q. What is the meaning of Grave?
- A. Very slow, and solemn. In the slowest time.
 - Q. What is Lárgo?
- A. Slow, broad, and lengthened; nearly as slow as Gráve.
 - Q. What is Larghétto?
- A. Rather slow; a degree quicker than Lárgo.
 - Q. What is Adágio?
- A. Slowly, deliberately, but not dragging; full of soul, and expression.
 - Q. What is Andánte?
 - A. Advancing, going onwards.
 - Q. What is Andantino?
 - A. Rather slower than Andánte

- Q. What is Moderáto?
- A. In moderate time.
- Q. What is Maestoso?
- A. Stately, majestically.
- Q. What is Allegrétto?
- A. Rather light and cheerful.
- Q. What is Allégro?
- A. Cheerful, merry, vivacious, but not hurried.
 - Q. What is Viváce?
- A. Lively, brisk, sprightly, quicker than Allégro.
 - Q. What is Présto?
 - A. Quickly, swiftly, with rapidity.
 - Q. What is Prestissimo?
 - A. Very quick; as rapidly as possible.

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Mayer. Galop mintaire La Glissante La Riordansa Rivulet Mosart. Andante; Symp Osborne. La Pluie des Pe Oesten. Oberon May Bloom Penses à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle	hony in	E flat	bers	•	each	3292332222222	0006006000000
Mayer. Galop mintaire La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake	hony ir reles	E flat	bers	bers		3222332222221	000600600000
Mayer. Galop mintaire La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake	hony ir reles	E flat	bers	bers	each	322233222222222	0006006000000
Mayer. Galop mintaire La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake	hony ir	E flat	bers 12 Nun 6 Num	bers	each	32223322222222222	00060060000000
Mayer. Galop mintaire La Glissante La Rioordansa Rivulet Mozart, Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake	hony ir rrles r odie. S s of Sco	E flat	bers 12 Nun 6 Num	bers	each each	82228322222221222	00060060000000
Mayer. Galop mintaire La Glissante La Rioordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Penses à moi Postillon d'Amon Rose de Valencia Mon Cœur Pietra. Les Fleurs de Mél. Pridham. Hills and Lake Les Échos des Richards, B. Premier N.	hony ir reles r odie. S s of Sco ————————————————————————————————————	E flat	bers 12 Nun 6 Num	abers	each each each	82228322222221222	00060060000000000
Mayer. Galop mintaire La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake Richards, B. Premier No Rosellen. Beatrice di Ten	hony ir reles r odie. S s of Sco ————————————————————————————————————	E flat	bers 12 Nun 6 Num	abers	each each each each	3292352222221222224	000600600000000000000
Mayer. Galop mintaire La Glissante La Rioordansa Rivulet Mosart. Andante: Symp Osborne. La Pluis des Pe Oesten. May Bloom Penses à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake Les Échos des Richards, B. Premier N. Rosellen, Beatrice di Ten Six Reveries	hony ir reles r odie. S s of Sco ————————————————————————————————————	E flat	bers 12 Nun 6 Num	abers	each each each each	3292352222221222224	000600600000000000000
Mayer. Galop mintaire La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake Richards, B. Premier Ne Rosellen. Beatrice di Ten Six Reveries Don Pasquale	hony ir reries r odie. % s of Sco ————————————————————————————————————	E flat	bers 12 Num 6 Num 6 Num	abers	each each each	3292352222221222224	000600600000000000606
La Glissante La Glissante La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amon Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake Les Échos des Richards, B. Premier N. Rosellen. Beatrice di Ten Six Reveries Don Pasquale Souvenirs de Mouerirs de Mouerirs de Mon	hony ir riles r odie. So Free En Alpes. octurne da illan.	E flat	bers 12 Num 6 Num 6 Num	abers	each each each each	3292332222222122222423	000600600000000006060
Mayer. Galop mintaire La Glissante La Rioordansa Rivulet Mozart, Andante; Symp Osborne, La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietrs. Les Fleurs de Mél. Pridham. Hills and Lake Les Échos des Richards, B. Premier N. Rosellen. Beatrice di Ten Six Reveries Don Pasquale Souvenirs de M Trois Airs Italië	hony in riles r odie. So of Soo — Ire — En Alpes. octurneda	E flat	bers 12 Num 6 Num 6 Num 1 to N	abers	each each each each each	32928322222221922224282	0006006000000000060606
La Glissante La Glissante La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake Les Échos des Richards, B. Premier N. Rosellen. Beatrice di Ten Six Reveries Don Pasquale Souvenirs de M Trois Airs Itali Schumann. Schummerit	hony in riles r odie. So of Soo — Ire — En Alpes. octurneda	E flat	bers 12 Num 6 Num 6 Num 1 to N	abers	each each each each	3 7 9 7 3 5 7 9 7 9 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9	00060060000000000606060
Mayer. Galop mintaire La Glissante La Rioordansa Rivulet Mosart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied Oberon May Bloom Penses à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Mél. Pridham. Hills and Lake Les Échos des Richards, B. Fremier N. Rosellen. Beatrice di Ten Six Reveries Don Pasquale Souvenirs de M Trois Airs Italia Schumann, Schlummerii Tonel. Peries et Diamans	hony ir reles odie. % so of Sco — Ire — En Alpes. octurnedda	6 Num bland lland gland. 6 Num Number	bers 12 Num 6 Num 6 Num 1 to N	abers	each each each each each	3222332222221222222423242	000600600000000006060606
Mayer. Galop mintaire La Glissante La Rioordansa Rivulet Mosart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied Oberon May Bloom Penses à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Mél. Pridham. Hills and Lake Les Échos des Richards, B. Fremier N. Rosellen. Beatrice di Ten Six Reveries Don Pasquale Souvenirs de M Trois Airs Italia Schumann, Schlummerii Tonel. Peries et Diamans	hony ir reles odie. % so of Sco — Ire — En Alpes. octurnedda	6 Num bland lland gland. 6 Num Number	bers 12 Num 6 Num 6 Num 1 to N	abers	each each each each each	829288222222222222222222222222222222222	000600600000000000606060
La Glissante La Glissante La Glissante La Riordansa Rivulet Mozart. Andante; Symp Osborne. La Pluie des Pe Oesten. Gondellied. Oberon May Bloom Pensez à moi Postillon d'Amou Rose de Valencia Mon Cœur Pietra. Les Fleurs de Méle Pridham. Hills and Lake Les Échos des Richards, B. Premier N. Rosellen. Beatrice di Ten Six Reveries Don Pasquale Souvenirs de M Trois Airs Itali Schumann. Schummerit	hony ir reles odie. % so of Sco — Ire — En Alpes. octurnedda	6 Num bland lland gland. 6 Num Number	bers 12 Num 6 Num 6 Num 1 to N	abers	each each each each each	3222332222221222222423242	000600600000000006060606

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